



Music at Convocation Hall

Music at Convocation Hall II

**William H Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion**

Sunday, February 5, 2006

2:15 pm *Pre-Concert Introduction*

by **Charles Stolte**

Main floor, Convocation Hall

3:00 pm *Concert*



**Convocation
Hall**

**Arts Building
University of Alberta**



**UNIVERSITY OF
ALBERTA**

Program

Sonate (1944)

Tré modéré, expressif

Andante

Fileuse

Nocturne et Final

Fernande Decruck
(1896-1954)

William Street, saxophone
Roger Admiral, piano

Contact (2005) (Premiere)

James Matheson
(b. 1970)

William Street, saxophone
Roger Admiral, piano

Quiet Exchange (1975)

Stephen Chatman
(b. 1950)

William Street, saxophone
Trevor Brandenburg, percussion

Intermission

the noise of carpet (2005)

Scott Godin
(b. 1970)

William Street, saxophone
Roger Admiral, piano

The Dionysian (2005)

Erin Rogers
(b. 1980)

Durch (2004/2005)

Mark André
(b. 1964)

William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion

Program Notes

Fernande Decruck

Sonate (1944)

Fernande Decruck was a composer and professional musician working in Paris. His Sonata of 1944 demonstrates the traits of neo-classicism in music. We hear this in the tonal harmonies, the crisp articulation and rhythms, and the melodic lyricism. One could compare the style to that of Maurice Ravel or Darius Milhaud.

—Roger Admiral

James Matheson

Composer James Matheson is rapidly emerging as one of the most distinctive, vital, and creative musical voices of his generation. A 2000 Guggenheim Foundation Fellowship recipient, Matheson's music has been programmed by such organizations as the Chicago Symphony Orchestra, the Albany Symphony Orchestra, the American Composers Orchestra, the Chamber Music Society of Lincoln Center, Orchestra 2001 (Philadelphia), and at music festivals including Aspen, Spoleto, Santa Fe, Eleazar de Carvalho, Token Creek, Norfolk, Bowling Green and Hartwick.

Matheson's *Songs of Desire, Love and Loss* for soprano and chamber ensemble was commissioned by Carnegie Hall Corporation and premiered in October, 2004 as part of Dawn Upshaw's Perspectives series. The piece is a setting of seven poems by Pulitzer Prize-winning poet Alan Dugan that highlight Dugan's paradoxical aims of emotional directness and complexity. Upcoming projects include the premiere of *Contact* for alto saxophone and piano, commissioned by a consortium of saxophonists including Ken Radnofsky, Clifford Leaman, and Debra Richtmeyer, and a piano quintet for the Borromeo String Quartet and pianist Judith Gordon.

April 2004 saw the premiere of *Umbras and Illuminations* by the Albany Symphony Orchestra, the second commission awarded to Matheson by that ensemble (*Colonnade* premiered in 2002-03). *Buzz*, for clarinet, violin, cello, and piano, was extensively performed worldwide by Antares and Ensemble X, and *Pull* was just released by The Ambassador Duo on the Equilibrium label. Orchestra 2001 premiered *The Paces* for piano and large ensemble at the Kimmel Center for the Performing Arts in 2002-03. In previous seasons, Ensemble X featured three Matheson works in a Merkin Hall (NYC) performance, the Chicago Symphony Orchestra chamber series featured the world premiere of *Falling* and the local premiere of *Spin*, the Civic Orchestra of Chicago world premiered the CSO-commissioned orchestral work *River, River, River*, and the Music At the Anthology Festival (NYC) performed *Pound*.

In addition to the Guggenheim, Matheson has received fellowships from the Bogliasco (2001) and Sage (1993, 1997) Foundations, as well as awards from the American Academy of Arts and Letters, American Music Center and ASCAP, and the Robbins Prize. Matheson was a 2000 participant in American Composers Orchestra's Whitaker New Music Readings with *Gliss*, and pianist Xak Bjerken recently recorded *Pound* for his CD, *High Rise* (CRI). Matheson has

held residencies at Yaddo (summer 2002) and the Liguria Study Center (fall 2001), and has been a fellow at the Aspen Music Festival and the Norfolk Chamber Music Festival. He holds degrees from Cornell University (DMA 2001, MFA 1997) where he studied composition with Steven Stucky and Roberto Sierra, and Swarthmore College (BA 1992) where he majored in music and philosophy, studying composition with Gerald Levinson. James Matheson is board treasurer of MATA, and resides in Brooklyn, New York with his wife, Lara.

Contact (2005)

I find it mysterious that human beings continually seek new ways of connecting with each other that, paradoxically, have the collateral effect of distancing them in other ways. Etched stone tablets, books, letters, phones, faxes, e-mails, online chat rooms – even the printed music that makes tonight's performance possible – all of these are means of disembodied communication. They allow for the possibility of reaching out across great distances, across national borders, even across time. What they supplant – or try to – is the actual magical, physical presence of another living being. So while they are bridges for discourse, they are also obstacles for physical interaction – they simultaneously, and profoundly, connect us to the world and distance us from it, in the sort of dynamic equilibrium that fuels so much human endeavor.

Contact is an exploration – in music – of this impulse to connect, and of the tensions and paradoxes inherent in our desire and efforts to make the world “smaller.” It is at turns lyrical and severe, gentle and brutal – in short, a microcosm of the various modes of our interactions with others. As a both physical (through the performers' live presence) and disembodied (through my absence from most performances) means of communication, *Contact* is ultimately a short reflection on one of the most fundamental aspects of being human.

A final, related, note: ours is a time in which recordings have come to vastly overshadow live performances as the primary means by which people experience music. The advantage of recordings is, of course, that any time, anywhere, each of us has access to an astounding variety of music. For me, though, the drama of live performance, the excitement of watching virtuosos struggle with a demanding work, and the irreproducible sound of live instruments will always trump the convenience of recordings. *Contact* is an extraordinarily difficult work that requires performers of the highest technical and musical caliber – I invite you to truly relish the opportunity to see and hear William Street and Roger Admiral bring it to life.

—James Matheson

Stephen Chatman

Quiet Exchange (1975)

Stephen Chatman lives in Vancouver and works at the University of British Columbia where he is head of the Composition Division. *Quiet Exchange* is written for saxophone and suspended cymbals. With this simple orchestration he achieves great nuance, despite the predominantly quiet dynamics. There is also an element of drama and choreography presented by the two players.

—Roger Admiral

Scott Godin

Scott Edward Godin began his musical training on piano, completing a Bachelor of Music Degree in 1993 with Helmut Brauss at the University of Alberta. By winning the Johann Strauss competition in 1993, Scott was able to study in Vienna, Austria with internationally renowned pianist Paul Badura-Skoda in 1993 and 1994. Completing a Doctoral Degree in Musical Composition in June 2003 with John Rea at McGill University in Montreal, Quebec, Scott's music has been performed throughout Europe, Canada, and the United States. Various international festivals and workshops have allowed Scott to work alongside such composers as Louis Andriessen, Nicholas Huber, Steve Martland, Martijn Padding, Denys Bouliane, and Michael Smetanin. Recent accolades include finalist for the 1999 Gaudeamus Competition in Amsterdam, Holland, finalist in the 1999 Canadian Broadcasting Corporation Young Composers' Competition, five prizes in SOCAN Young Composers Competitions (Canada), including Serge Garant Awards for chamber music in 1996 and 1998, prizewinner for German Radio in the 1997 NRW Symposium (Wesel, Germany), and two compact disc releases, "bien serre" and the Edmonton Composers' Concert Society's "Soundland Alberta", the latter of which reached number one in Atlanta's WREK FM heavy rotation list on June 22, 1997. Scott has worked with various ensembles and soloists, including ensemble KORE (Montréal, Québec), la Société de la Musique Contemporaine du Québec (Montréal, Québec), ensemble de ereprijs (Apeldoorn, Holland), the Little Chamber Music Series (Vancouver, British Columbia), KORE ensemble (Montréal), Orkest De Volharding (Amsterdam, Holland), Trio Fibonacci (Montreal), Continuum (Toronto), Arraymusic (Toronto), and the Bozzini String Quartet (Montréal). Recent projects have included music for film (*Sharkboy*, 2004) and contemporary dance (*Stereo*, 2005).

The Noise of Carpet (2005)

The composition does not have an identifiable form, hinting on a variety of possible developmental directions but never committing to any. The title seems to have deep meaning but is not immediate or apparent, perhaps evoking a similar thought process as a Zen koan. The composition asks more questions than it answers; at the point where you think you have figured it out is where you have probably stopped listening...

On a technical side, the piece follows a continuously evolving saxophone line. The piano part acts as an accompaniment, moving through a series of chordal and/or textural changes. Points of consonance (or more appropriately, increased consonance) are approached logically but immediately abandoned, causing the listener to question how the music arrived there in the first place.

The ending of the composition is an emotional release, although perhaps just as frustrating; it seems to have no connection to the preceding material, and the repeated piano chords do not allow a sufficient break of tension. The last utterances on the saxophone and piano evoke earlier sections of the piece, and are perhaps more confusing as an ending than rewarding: a moment of formal coherence at this point in the composition?

This piece is written for and dedicated to William Street and Roger Admiral.

—Scott Godin

Erin Rogers

Erin Rogers is a composer, performer, teacher and advocate of new music, specializing in the interpretation of *significant* 20th century literature for the concert saxophone and dedicated to the creation of original sonic art.

An accomplished performer, Erin has appeared as soloist with the New Edmonton Wind Sinfonia (European Tour, 2001), the Bowling Green State University Philharmonia, and the University of Alberta Symphonic Wind Ensemble among others. Erin has performed solo and chamber recitals in the US, Canada, France and Taiwan and is currently a member of the CanTai Duo, dedicated solely to the performance of new and significant works for duo saxophones.

Erin is quickly gaining renown as an international composer. Her works have been performed in North America, Europe and Asia. *The Dionysian*, for alto saxophone, piano and percussion, will be premiered in Madrid, Spain, on November 14, 2005.

An experienced instructor, Erin has been invited to give clinics and master classes worldwide and has managed private music studios in Canada and the US for the past 10 years, working with students of all ages and levels. From 2002-2004 she was teaching assistant to Distinguished Artist/Research Professor John Sampen while a lecturing professor at Owens' College in Toledo, Ohio. In July of 2004 Erin was the first female featured guest artist and instructor at the annual Taiwan Saxophone Camp in Taipei, Taiwan.

Erin currently lives in New York City. She is a member of the Astoria Music Society Composers' Consortium, and is assistant coordinator of music programs at the Baccalaureate School for Global Education, teaching piano, woodwinds, composition and instrumental classes.

***The Dionysian* (2005)**

In 2004, I explored the musical possibilities of superimposing a free flowing, timbral and gestural soundscape upon a pre-existing formal structure within a derived pitch scheme. The process yielded a third layer that seemed to transcend the initial collision, the mobile elements in effect building upon the immobile rather than contradicting them. *The Dionysian*, completed in March of 2005 is an intricate web with a romantic core, wrought through an organic concept of space, flowing naturally through time.

Here, two sections of different densities interlace through related textures that interpolate from one to the next through motivic, rhythmic, and temporal transformation. A striking balance is achieved between strictly measured and aleatoric sections, as they co-exist within an homogenous ensemble sound.

—Erin Rogers

Mark André

Mark André was born in Paris in 1964. He completed his studies at the Conservatoire National Supérieur de Musique de Paris in 1992, where he earned six premier prix. In 1993, he received his PhD under the supervision of Olivier Boulnois and Philippe Vendrix. André studied with Helmut Lachenmann at the Musikhochschule Stuttgart from 1994-97, and he attended the Darmstadt Music Course in 1996, where he studied with Paul-Heinz Dittrich and Wolfgang Rihm. He has received commissions from many ensembles and organizations including Arditti String Quartet, the Biennale München, Champ d'Action, Darmstadt, the ensemble 2e2m, Donaueschingen, Ensemble Intercontemporain, Ensemble Modern, Ensemble Recherche, Ensemble SurPlus, the Festival d'Automne, Festival Présences, Les Percussions de Strasbourg, and Radio France.

***Durch* (2004)**

Durch ("Through") is written in response to a passage from St. Luke's Gospel: "And some one said to him, 'Lord will those who are saved be few?' And he said to them, 'Strive to enter through the narrow door; for many, I tell you, will seek to enter and will not be able'" (Luke 13: 23-24). The composition utilizes advanced and sometimes unconventional playing techniques for all of the instruments. Themes of dichotomy are prevalent throughout the piece, which explores the difference between sound and noise, as well as the possibility of creating what André calls a "meta-instrument."

—Niyati Dhokai

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. With help from the Johann Strauss Foundation he also studied Lied-duo at the Mozarteum in Salzburg. Roger coaches the contemporary chamber music class "contempo" and performs regularly in Duo Kovalis with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

Trevor Brandenburg is very active as a solo percussionist and chamber musician in the Edmonton area. Trevor has been heard nationally and regionally on CBC Radio as a chamber musician and in May of 1993 was recorded for regional broadcast as a solo soloist on CBC Radio's "Two New Hours". Recently, Trevor premiered a new solo marimba commission at the 1999 Edmonton Symphony Orchestra's rESound festival for contemporary music at the Winspear Centre.

Brandenburg, in addition to giving solo concerts, is a member of the Hammerhead Consort, a two-piano two-percussion chamber group. The Consort has been recorded by CBC Radio Canada, commissions new works for the ensemble and has recorded a CD on the Arktos label (this recording received an ARIA award for the best classical CD in 1994). The ensemble has just released its second CD, *Traffic*, on the Arktos label. Recent concerts include a performance in the 2000 Winnipeg New Music Festival and in June of 2000, Polish Radio and the Canada Council sponsored a tour for the group through Poland.

Trevor has a Bachelor of Music Degree from the University of Alberta, where he studied percussion with Brian Jones. Trevor has performed with the Edmonton Symphony, Reichenhall Philharmonic in Germany, PRO CORO Canada and the Citadel Theatre. He has also performed with summer training orchestras like The Music Academy of the West (1990 and 1991 where he studied with Mitchell Peters (Los Angeles Phil.) and at The National Youth Orchestra of Canada (1992, 1993 and 1996 where he studied with Alex Lepak (Hartford Symphony) and Andre Morin). With the assistance of the Alberta Foundation for the Arts, Trevor had the opportunity to study with marimba virtuoso Leigh Howard Stevens in May of 1993 and with the assistance of the Johann Strauss Foundation had the opportunity to study with Peter Sadlo (Munich Phil.) at the Mozarteum in Salzburg, Austria in August of 1993.

In addition to Brandenburg's busy performance schedule, he has a very active teaching studio. Many of Brandenburg's students have gone onto post-secondary study of music at various institutions. Brandenburg's education concert "Percussion Performance" takes him to communities across Alberta exposing young students to the marvels of percussion. In these communities, Trevor not only performs for schools, but for enthusiastic crowds in the general public.

Future plans include commissioning more new music for percussion, and gaining continued exposure as a soloist and chamber musician on the national level. Trevor is committed to developing, performing and recording new repertoire for percussion and bringing this thrilling contemporary medium to audiences.

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded *héliosaxo*, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The *Quatuor International de Saxophones* of which Dr Street is a member, toured Belgium in 2005 and will perform in France, Slovenia and Japan in 2006-2007.